

Students to have their daycare Quorum reached in spite of a lack of polling stations

by Ben Hardy

In last week's referendum, McGill's undergraduates voted overwhelmingly in favour of Student Daycare.

"I'm ecstatic," said SSMU president Tara Newell, "the daycare is one of my major projects for the year." The question was passed by a vote of 2310 Yes to 420 No, with just over 17% of eligible students participating.

While the executives were confident the referendum would pass, there were worries that the necessary quorum of 2000 voters would not be achieved.

However, thanks to a last minute campaign to get the vote out - 'Yes' committee head Lara Leigh-Wood spent the week distributing flyers - the quorum was easily achieved.

A concern raised at a SSMU council meeting prior to the

vote was that with only eight polling booths on campus, some students may not have had the chance to vote.

When asked about this criticism, Newell responded, "I believe they had legitimate concerns...[but] I'm absolutely pleased with the turnout."

Newell points out that although there were fewer polling stations for the referendum than in previous elections, some stations were open longer hours, allowing additional opportunities to vote. "There's no reason why we couldn't have both [more stations and longer hours]," she said.

"We're making inroads and getting better each year," she added referring to the fact that although still low, participation has risen steadily over the past few years.

"A lot of credit must be given to the CRO and the two DRO's

that [the voter turnout] was so high."

As a result of the referendum's passage, beginning in September 1998, each student will contribute \$3 per semester to fund the program. The new daycare centre will primarily provide part time services to student parents at a cost per child of \$5 per day.

While a daycare centre already exists on campus, it is oriented more towards the needs of faculty and staff. The daycare only accepts children on a full time basis, meaning that the needs of many stu-



Leigh-Wood got the word out

dent parents are not being met. As well, waiting lists exist in many age categories.

Although students have approved the new Daycare Centre, there are more steps that must be taken before it is opened.

"[The referendum] is only another step in the process," said Newell. Government licensing and funding must be secured, and staff must be hired and trained, in consultation with the present Daycare Centre.

Elections for the new First Year Students Association were also held last week. According to Newell, "It's a means through which First Year students can have their voices heard." The FYSA will address issues such as the Freshman Program, the increased debt load faced by new students due to fee increases, and the implementation of a buddy program to ease the transition into university.

PAYING THE TOLL

THE QUESTION OF INCOME CONTINGENT LOANS

by Mark Ratner

At the last SSMU council meeting, special guest speaker Principal Bernard Shapiro spoke in favour of an income contingent loan repayment (ICLR) scheme.

ICLRs are currently being considered at both the provincial and federal levels of government.

"We are against this idea," says Brad Lavigne national chair of the Canadian Federation of Students (CFS). "It's for people like Shapiro, who love tuition fees and see this as an excuse to raise them."

Lavigne argues that the idea of income contingency has always been tied to tuition increases. Governments, he says, are only interested in restructuring the repayment of student loans to make it easier to charge higher fees.

He cites the example of Australia, where ICLR's were accompanied by a large increase in tuition.

"The Australian example is one where students were forced to borrow more money to pay back their loans," he says.

ICLRs are based on the idea that student loan repayment should be tied to a person's income upon graduation. If a student has a high-paying job they would be forced to pay the loan off faster than a low-

earning graduate.

The system has also been criticised because low-earners will have their debt stretched out over a longer period of time - thereby having to pay higher compound interest fees. Although ICLR's seem like a progressive implementation, in the long run it serves only to increase the total sum owed.

Lavigne believes that such a system is inherently discriminatory. He points out that women graduates, who statistically earn less than their male counterparts, will face massive loan repayments due to accumulated interest.

"Women also tend to drop out of the workforce at a higher rate than men," says Lavigne. "So there will be an added burden."

The CFS's rival student group, CASA (Canadian Alliance of Students Associations) supports a form of income contingent loan repayments. CASA calls their scheme an income based remission program.

"The plan will assist more graduates and eliminate loan defaults," says Lisa Phipps, SSMU's vp-external and McGill's representative to CASA.

Phipps says that their plan will allow students more time to pay off loans than the current proposed

ICLR schemes.

CASA's plan will, among other things, change the loan repayment period from the current 15 years to 25 years, and will not force students to pay back until 5 years after graduation.

"Income and ability to pay are dominant considerations," says Phipps of CASA's plan.

However to Lavigne, plans such as CASA's do not address the real problem with ICLR's.

"There is nothing easier in income contingency," he says.

According to Lavigne, stretching out the loan repayment period from 15 to 25 years will only serve to add to the problem of increased debt loads.

But Phipps points out that CASA's proposal is only trying to help students - and they do not favour tuition increases. Phipps finds CFS's comparison to Australia particularly wrong. "It is not the same situation [as Australia]," she says, pointing out the difficulties of superimposing the Australian condition onto a Canadian context.

Lavigne adds that in the last federal liberal budget there was a clause saying that there will be an investigation into the restructuring of student loans.

Ontario teachers' strike ends... But opposition to McSchools continues

by Sarah Schmidt

TORONTO (CUP) - While Ontario teachers spent last weekend getting ready to go back to the classroom leaders in the education sector got together in an unprecedented move to resist the trend towards McSchools.

On November 6, the two unions representing public elementary teachers, along with the francophone union, broke rank and announced their intention to return to the classroom. The remaining two unions, representing Catholic teach-

ers and high school teachers, followed suit on the weekend.

The provinces' teachers walked out of the classroom to protest Bill 160, which they say centralizes power over the education system in the hands of cabinet and paves the way for over \$660-million in additional cuts to education funding.

A mass labour rally was held in front of the provincial legislature on November 8 to show support for the teachers' ongoing

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comment

The Great Chin Graces the Faculty Club

The overwhelming impression left by Brian Mulroney's recent visit to the McGill campus is of just how sordid and furtive the whole affair turned out to be. A former PM of Canada comes to our university and will speak only to a selected audience who, upon entrance, must not only present their eagerly-clutched invitations, but must also give their names to ensure that they match-up with the names on some master list. And on what grounds were the invitees selected? Judging from first-hand accounts, for their assiduous timidity and reverent blindness.

Let us be clear: no one objects to Mulroney coming to McGill. On the contrary. As someone remarked in one of the more enduring comments to emerge from this minor fracas, s/he would support anyone this side of Ernst Zundel's right to speak to this university. Certainly few have had a more lasting impact on late century Canada than Brian Mulroney, and Mulroney's perspective on Mulroney is a valuable perspective, one which the university would be unwise to discount.

But then let Mulroney speak to a public audience, and let it be open to the press (who play a not unim-

portant role in the healthy functioning of the modern democracy). This is, after all, a publicly-funded institution. Staging the event as a public lecture would ensure that those who most wanted to attend, and perhaps even dialogue with Mulroney would be able to gain entrance. Granted that some amongst the crowd would only want to hurl insults (and perhaps the occasional tomato) at the former PM, which is hardly conducive to informed debate, but so be it.

Whether he likes it or not, Mulroney will always be a public figure in this country and given the radical course which he set us on in the eighties (and the decline of this university is just some of the fruit of this miserable decade), he can hardly hope to escape condemnation from some quarters. This is part and parcel with the kudos he received from others. Consider, for example, the ease with which Mulroney, after gracelessly retiring from public office, slipped into a series of lucrative, private-sector positions.

Mulroney pursued policies which benefited the few, and he must not be surprised if the "restless many" (those declared "not wanted on the voyage" as so many were last Wednesday) are none too reticent about expressing their displeasure, if not to say disgust.

There is another lesson for this administration to draw from Mulroney's visit. Namely, not to be so politically naive as to imagine that they could quietly smuggle a figure of the stature of a Mulroney on and off campus to speak privately to a handful of invitees (recall that earlier plans for his visit called for an audience somewhere around fifteen). Whatever your position on the justifiability of this decision, the administration clearly miscalculated if they thought they could pull this off without some undesirable catching scent of it.

I'll leave it to your own sense of *realpolitik* whether the invite list for Mulroney's talk mushroomed to 107 because of "unexpected demand," or because an unwelcome amount of light was being directed onto an area the administration would have preferred remain in darkness (and rumour has it the History department went to full panic mode when CBC TV came calling).

Amidst all this maneuvering, the central point is in danger of being lost: let Mulroney come, let him address the public at a public institution, and let him respond to their concerns and questions. Let him also exercise his democratic right to defend his record. All this should prove no Herculean undertaking if the former PM of Canada has nothing to hide. And if he *does* have something to hide, then this university should not degrade itself by becoming complicit in his unworthy project of specious self-vindication.

— Matthew Watkins

Editorial

Towards a new leadership

When Principal Bernard Shapiro addressed the SSMU council last Thursday, questions turned to focus on the "liberalization" of post secondary education. But instead of challenging Shapiro's justification for decreasing student accessibility, council members seemed more concerned about McGill's declining standing in the annual *Maclean's*.

The problem with Shapiro's address was that he didn't offer any solutions to the problem. Rather, he just made excuses. He constantly reminded students that questions regarding tuition fees were out of his control - that they were a provincial government matter.

If that's true, then the question becomes why Shapiro took it upon himself to lobby Education Minister Pauline Marois to deregulate tuition levels last year. At that time, Marois listened with an open ear, announcing a projected \$700 million cutback to Québec's education sector and tuition hikes for out-of-province students exactly one year ago.

One of the few non-councilors who asked questions at the meeting was Paul Ruel, who asked about the SSMU's court battle against the Québec government over differential tuition fees. In one of the only challenging questions of the evening, Ruel asked why the university has not become

more involved in the student's fight.

Shapiro responded that while the university agrees that charging differential tuition to Canadians from outside Québec is wrong, involvement in the case is outside of the university's jurisdiction.

VP University Affairs Elisabeth Gomery asked if Shapiro plans on bringing up the problem of the liberalization of tuition fees in an

the declining quality of the university he said - in a theme to be brought up repeatedly - that it was as a result of declining revenue. He maintained that you cannot hire qualified professors, or put books in the library without funding.

Shapiro seems to want to have his cake and eat it too. He refuses to become actively involved in protecting the rights of students, but has no problem in undermining those rights. While on the one hand, he claims to support students, his actions are the contrary.

Additionally, Shapiro demonstrates a continuing lack of leadership whenever difficult questions are asked. He consistently makes excuses, saying that all of the university's problems are due solely to government cutbacks. Never does he address, or question the priorities of the university's administration.

Shapiro's remarks are reminiscent of those of a whining child - saying that he can't get what he wants because his parents are too mean.

What we need is a leader who will do more than just make excuses. We need a principal who is capable of fighting the Québec government's policies. Someone who can offer solutions to students, rather than just complaining that we don't pay enough to attend university.



Graphic by Jane Tremblay

upcoming meeting with Québec Education Minister Pauline Marois.

"Probably not," he said. "I've done it before and only have a limited amount of time."

The fact is that Shapiro can't find the time to talk about tuition with Marois because he doesn't want to. Accessibility has never been a priority of his administration otherwise he wouldn't have pushed Marois to deregulate tuition fees in the first place.

When Shapiro was asked about

Empty words from Bernie's mouth hyde park

I had the unexpected pleasure of hearing Principal Shapiro address the SSMU Council at its last meeting. To tell you the truth, I was only half listening when a number of phrases, spoken in series, caught my attention: "I think that education should be free," "I have always dismissed the argument that people must pay something for their education or else they will not value it," "I disagree with differential tuition fees for international students," "The argument that international students don't pay taxes and therefore should not be subsidized by the government is not valid, and I pay it no heed," "International students contribute way more to the economy than they take away," "With respect to the federal government's new millennium fund—I believe that there should be a minimum cut-off above which money should be dispersed based on need, not merit," "there should be national stand-

ards for education—similar to the concept of the national Health Act." For a moment there, I thought I was daydreaming. But no! Principal Shapiro's mouth WAS moving—he had said all these things! At this point, I was thinking, "This guy would fit right in at a PGSS Council meeting!" Maybe even at a meeting of the Canadian Federation of Students! Then came the bombshell . . . my daydream was shattered . . . "I don't feel that it is my responsibility to take on the whole social policy issue—my job is to ensure that McGill remains a high quality institution." This is the ultimate cop-out. "Things need to change, but I am not going to do anything to change the status quo." If in fact Principal Shapiro believes in a public, accessible, high quality post-secondary system (he may have simply been feeding the audience what it wanted to hear), it is unacceptable that he is prepared to compromise those beliefs

to "keep McGill afloat"—it is his responsibility as a university figure, and as the President of the Conseil des Recteurs et des Principaux du Québec, to act on his beliefs! The Principal and the Board of Governors of this University have pull within the government—they have pull with the general public. Imagine the message we could send out if the Principal of our university were to join forces with the students, PUBLICLY, and not just from the safety of his office, on issues such as increased funding for education, zero tuition, no differential fees, and need-based as opposed merit-based funding! Principal Shapiro—instead of hiding in the safety of non-action, we call on you to join us in our fight for accessible, high quality post-secondary education!

Anna Kruzynski
University and Academic
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The McGill DAILY

volume 87
number 5

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Payette & Simms, Montréal, Québec.

The Daily is a founding member of Canadian University Press and Presse Étudiante du Québec.

Printed on 20% Recycled Paper.
ISSN 1192-4608

Love animals, don't eat them

Eric Marcus expounds on the virtues of veganism

by Brian Thom

Questioning the ethics of eating meat was the theme addressed by Eric Marcus, who spoke recently at McGill. As part of the Earthsave Montreal week, the Quebec Public Research Interest Group (QPIRG) sponsored a talk by Marcus, who was promoting his recent book *Vegan: The New Ethics of Eating*. Marcus' message was clear: eating meat is ethically rotten to the core and becoming vegan (a vegetarian who eats no fish, egg, or dairy products) is the not only the solution to the ethical dilemma, but has many important advantages for good health.

The talk was moderately well attended by an interested audience as the 27 year-old Marcus told the story of why he became a vegan. "I was a very unlikely vegan. My diet was centered around meat-eating in childhood. By eating meat, I began to have a life that was opposed to gentleness and kindness. All that changed in my first year of college. I walked into a room where guys were showing video tapes of animals being slaughtered."

Marcus looked to the floor in shame, his voice wavering, "I looked into the steers' eyes and saw them being slaughtered. I finally knew where the meat I was eating was from."

Having decided that he could not be responsible for killing animals anymore, Marcus became a vegan. "Being vegan means not eating any meat-products. A vegetarian who eats eggs and dairy are still contributing to the suffering of animals. All egg-chickens and milk-cows go eventually to the slaughter. I started as a junk food vegan, eating any frozen vegan product I could get from the health-food store. Now on a typical day I have a bagel with jam, or oatmeal, or a tofu stir-fry with fresh-squeezed orange juice for breakfast; a vegan burrito with refried beans, guacamole, salsa and Spanish rice for lunch; and spaghetti with tomato sauce, sautéed veggies, a salad and garlic bread for dinner."

The Ethical Facts

Marcus left Business School in college to pursue his interest in animal rights. "I wanted to find out what animal agriculture was about from

their perspective, so I enrolled at Cornell University to get access to their Agriculture library." From his studies of the farming industry, Marcus outlined four major ethical problems. The first concern is maternal deprivation as "they separate mother hens from chicks before they are hatched. They separate a calf from his or her mother on the first

tails. Again, no anesthetics are given."

Lastly, though death is inherent in the animal condition, the slaughter of animals is often done in a ruthless and unforgiving fashion. In effect, "all animals that go to slaughter get their throats cut and bleed to death. Even cows that produce milk and chickens that lay eggs go to slaughter. Once they get too old to be productive, they are sent out with the meat animals."

The Emotional Connection

Marcus knew in an abstract way that the way these animals were treated was ethically wrong, "But something was missing. I needed to get to know the animals. I went to Farm Sanctuary [PO Box 150 Watkins Glen, NY 14891]. This is a place that rescues animals that are victims of industrial farming. When turkeys fall off the back of a transport truck, or if a pig breaks its leg at an auction house and it isn't worth it for the farmer to spend his time to take care of these animals, the Farm Sanctuary goes to adopt it. At Farm Sanctuary, the animals have plenty of space, they get the right food and they are cared for like beings with intrinsic value - they are not just there to be fattened and then killed."

It was there, at Farm Sanctuary, that he looked into the eyes of a pig and realized that "these animals were conscious of things and that they are just as aware as we are. Seeing pigs and chickens one-on-one made me know what difference I made as a vegan. 20 million pigs are slaughtered each year in the US. What difference would it make if only 10 million were slaughtered? Each one of those animals is a living, conscious being that deserves a decent life."

The Health Advantages

Marcus observed that there have been a lot of changes in public perception of vegetarianism over the past 10 years. Formally, he noted, vegans were few and far between and made their choices for ethical reasons. Now research has clearly

shown that more fruit and vegetables and less meat provide a healthier diet, reducing weight and decreasing the risk of cancer.

Marcus, a thin man (no more than 145 lbs) with sunken cheeks praised how a vegan diet is an easy method of weight loss. "We need to eat 3-4 lbs of food per day, and limit our calorie intake to 2500 per day for men and 2000 per day for women. It takes between 1-2 lbs of hamburgers or cheddar cheese or sausages before you get your calories, so before you get filled up, you probably reach your calorie limit. Except for an avocado which is all fat, the fattiest vegetable food is a potato. You need to eat 10 lbs of potatoes to get 2500 calories. You know those big 10 lb sacks of potatoes that you get for \$1.50? You need to eat one of those to reach your maximum daily calorie intake. So it is certainly hard to over-eat if you are a vegetarian."

Pulling on our emotional strings again, Marcus treats us to a story of cancer in his family. "We know that for people who are worried about cancer, vegan diets are the way to go. We know about the cancer-causing hormones and pesticides that

There are carcinogens in everything, but are much less common in vegan foods. There is something about animal proteins that cause these carcinogens to form. In scientific tests for these carcinogens, it has been shown that you need to eat 200 soy burgers to get the same amount of cancer-causing as in one serving of bacon."

Marcus ended the talk with a cautionary tale about mad-cow disease, pointing out that the only way to spot the infiltration of such serious illnesses is to either live in a country that does not allow such horrendous industrial farming practices, or to become a vegan. "The vegan diet, which started as an ethical choice for a few people, is now making more and more sense for a great many people. Faced with the ethical and the health evidence, the case for becoming vegetarian is hard to deny."

Earthsave Montreal: The Non-judgmental Perspective

Marcus' talk was not particularly well received by everyone in the audience, including many seasoned vegetarians. Katy Mamen of Earthsave thought the speaker was a bit preachy: "The essence of what the speaker was trying to say is important, the facts mostly OK, but the way he was presenting it was pretty off-putting and could be perceived as being biased... He focused a lot on weight-loss and how a vegan diet helps maintain a healthy weight. I think people should feel good about themselves regardless of their weight."

"At Earthsave we promote education. We are not trying to force values or lifestyles on people. Earthsave is non-judgmental. We really want to educate people about the food choices they have. The resource centre at QPIRG has lots of facts, books, magazines and videos which people could use to find out more."

For more information on becoming vegetarian, contact Earthsave Montreal at QPIRG-McGill (398-7432, Point your vegetarian web-browsers to the Vegan Foundation web-site: <http://www.vegan.com>.



RADICAL Changes Expected

SACOMSS organizes international conference on sexual assault

by Jesse Finkelstein

The Sexual Assault Centre of McGill Students' Society (SACOMSS) is taking on yet another project. The student-run organization, which currently offers six main services to McGill students and to the greater Montréal community, is organizing an international conference on sexual assault that will take place on campus at the end of March. Entitled *SACOMSS International Conference 1998: What students are doing about sexual assault*, the conference will highlight SACOMSS' unique approach to the issue of sexual assault in a university context, while providing delegates with information on a broad range of subjects, from volunteer training to legal issues.

"As one of the only existing student-run sexual assault centres, SACOMSS is in a unique position with respect to the issues we intend to cover at the conference. We feel that, in addition to being able to help other centres develop their own objectives, SACOMSS serves as a working model - as the conference subtitle suggests - of what students are doing about sexual assault." - Christina Gravely

Invitations to the conference are being extended to English-speaking delegates across the globe. Joanne Stuart, Special Projects co-ordinator of SACOMSS, hopes to have at least 100 international attendants. "The conference Task Force and Policy and Planning Committee, who have been diligently planning and publicizing the conference since early October, have already received several positive responses from potential delegates in New Zealand, Australia, the U.K., the United States, and across Canada," she explains.

SACOMSS serves as a working model

This immediate response is encouraging, and yet perhaps not surprising, considering what the conference has to offer. For a fifty dollar attendance fee, delegates will hear a key note address from writer, activist, and competitive cyclist Laura Robinson, as well as a panel discussion entitled *Same*

Sex Issues and Cultural Relativism. During most of the weekend, delegates will participate in a series of 10 workshops which cover a variety of topics like *Volunteer Support and Vicarious Traumatization and Mediation: Managing Conflict within Groups*, and will be able to socialize and network during organized breakfasts and lunches and a final banquet.

According to Stuart, SACOMSS requested funds from the McGill Students' Society as part of its discretionary budget, and the centre will be asking for donations from various organizations. Although funding presupposes the realization of the conference, money is not the point. "The main goal of the conference is to provide information about sexual assault and what students are doing about it," says Stuart.

Christina Gravely, SACOMSS' External Coordinator, explains that "issues of funding will be addressed at the conference in order to help other potential and existing centres learn about how to finance their own specific enterprises." One of the workshops, *Financing Your Objectives: Shoestrings and All*, is designed to cover this subject.

Such information is often invaluable for organizations attempting to effectively deal with sexual assault. SACOMSS is well-equipped to provide such information, for it has set a precedent in this field. As Gravely explains, "as one of the only existing student-run sexual assault centres, SACOMSS is in a unique position with respect to the issues we intend to cover at the conference. We feel that, in addition to being able to help other centres develop their own objectives, SACOMSS serves as a working model - as the conference subtitle suggests - of what students are doing about sexual assault." Gravely illustrated this point by explaining how, after observing the inner workings of SACOMSS, students from York University were encouraged to develop a similar organization on their Toronto campus.

Like SACOMSS, the conference may set a precedent for the way in which information is exchanged among universities and the community at large. "I'm really excited to see what happens,"

outreach initiatives, and it does receive calls from male survivors. Although, at the request of McGill students, only women staff the SACOMSS Help Line, we have male volunteers, and we believe it is important to involve men in the centre." As the conference information booklet points out, "sexual assault is neither a woman's nor a man's problem—it is our problem."

Although this subject, among others, will be primarily covered in workshops reserved for the conference delegates, Stuart and Gravely hope that the key note address and panel discussion will be accessible to the public.

Tackling sexual assault in the professional sports sector

Laura Robinson's key note speech should be a high point of the conference, according to Gravely. Gravely approached Robinson after hearing her speak at a previous conference. "Robinson is a dynamic and empowering speaker," says Gravely. In addition to being an activist

in the realm of women in sports, she has underscored the role of the media in giving a voice to those who are not usually well-represented in the public arena." Robinson is the author of two books about women in sports, *She Shoots, She Scores: Canadian Perspectives on Women in Sports* and *Crossing the Line*. At the conference, Robinson will probably focus on issues related to sexual assault that she has confronted in professional sports. Her speech should provide a useful introduction to the conference itself.

Although workshops will not be open to the public, McGill students who are interested in the issues which will be discussed during the conference will find all relevant information at the SACOMSS office in the Shatner Building. Such student interest has, in essence, made the SACOMSS International Conference possible. Stuart claimed that student volunteers on the Policy and Planning Committee and Conference Task Force have "completely surpassed my expectations. These students absolutely contradict the apathetic stereotype many people attribute to students today. I really appreciate their constant support." Gravely is also "extremely impressed" with these volunteers: "I am dazzled by their motivation. They never seem to give up." It seems that such student initiatives are already illustrating what the conference itself will demonstrate: that students are doing a lot about sexual assault. The conference will no doubt reflect what is already being done, and will encourage more attempts to address this problem on a global scale.

SACOMSS can be reached from Monday to Friday on their info line between 10h and 1730h at 398-2700., and their help line between 18h-24h at 398-8500.

Our Problem

A particularly innovative aspect of the conference, according to Gravely, is a subject that will

be addressed in one of the workshops: *Men's Roles: The Role of Men in the Centre and the Role of the Centre for Men*. This is an issue that Gravely claims is not often confronted in sexual assault centres. "To my knowledge, for instance, the Montreal Sexual Assault Centre does not accept calls from male survivors. SACOMSS is distinct in that it involves men on many levels, such as organization and outreach initiatives, and it does receive calls from male survivors." - Christina Gravely

The McGill Daily

Politics, South Africa and Chekov

by Maggie Gilmour and Neil Verma

An Interview with Malcolm Purkey

The most horrifying thing I ever read about apartheid in South Africa (and there were many) was the use of the "necklace." The necklace was a punishment for suspected police informers/political opponents - they were doused with petrol, a motor car tire was put around the body and also soaked with gasoline, and then set alight. This is just one image of South Africa in the late 80's, the years before apartheid ended, when the struggle became increasingly ferocious and bloody. The play *Tooth and Nail*, presently being performed at McGill, attempts to address a number of concerns in the context of the ongoing violence, fear and uncertainty that characterized the late 80's in South Africa.

In October 1988, the Junction Avenue Theatre company began work on their new play, *Tooth and Nail*, which was described in the programme note to its first production as an "expression of our most brutal and complex times." The Junction Avenue Theatre Company was founded by a group of students at the University of Witwatersrand in Johannesburg, South Africa. Their home base: number 8 Junction Ave., a house in a run-down part of the city that has been described as "an old lady gone to seed." Comprised of about 25 people, the multiracial group workshopped and performed several plays, among them *Sophiatown* and *The Fantastical History of a Useless Man*.

Tooth and Nail is a complex play that examines the effects of apartheid on a variety of people - two yuppies, a traditional mother and her rebellious daughter Thandi, Letitia, a sexy lounge singer and others. The play is told in 70 fragments, dominated by image and puppetry. Each fragment is very short in duration, linked by a loose narrative: ten people are running from a flood of blood unleashed by the armies of apartheid: they do not meet but tell their stories in disconnected form. The main character, Sifiso, is a political activist who tries to engage all the characters in the fight for liberation.

The *Daily* recently had the chance to talk to Malcolm Purkey, the self-described driving force of the Junction Ave. Theatre company, and director of the initial production of

Tooth and Nail.

Daily: What did you think of the McGill production of *Tooth and Nail*? What did you think of McGill putting this play on in Montréal, Québec?

that meant that I could sit and look at it, and ask myself: what is this monster that I have made? It is a bit of a monster isn't it?

Daily: Yes it is.

Purkey: I have my views about

Daily: That leads to my next question. The last time that this play was performed was in 1991 at the Grahamstown Festival in South Africa. Do you think it is appropriate to produce this play out of its South African context, here at McGill, in a Montreal anglophone university? Do you think it lost any of its relevance?

Purkey: I think the question of appropriacy is, with

"The old is dying. The new cannot be born. In this interregnum there arises a great diversity of morbid symptoms."
-Line by Gramsci that inspired play *"Tooth and Nail"*

respect, probably the wrong question. I know it's been asked a lot, around the production... I understand, but I am only interested

in quite crass things, theatrical things, like: does it work as theatre, is there anything that it can communicate? To me, if there's one moment of clarity that can be communicated to audiences then it is worth doing. The question of political relevance I'm not so interested in, except that I'm absolutely convinced, and I know this from last night, people were talking to me last night about sexual politics, gender politics, everything... Everything is new, in some way, which I loved.

Daily: You mentioned that the play was a bit of a "monster" What did you mean by that?

Purkey: I looked at it and I really thought: good god, what is it with all the sexual politics in this play?

Daily: Letitia is pretty wild. (ed. note: Letitia spends much of her time on stage in very provocative clothes, writhing around and just being sexy in general)

Purkey: I like Letitia, of course, but I'd like her even wilder, of course. At some point she is supposed to take all of her clothes off and dress like a little girl, and it's about all kinds of perversities, and... I didn't remember the sex as being so dominant in the play, it's clearly that dominant in the text, but it didn't remember it as so dominant.

I remember thinking I was a bit of a madman during the time of the play. I'm also thinking that maybe we were all too obsessed with personal politics, I mean that was inevitable. All the plays that the Junction Avenue Theatre group created previous to that one were all infused by history and politics, but the dominant impulse in those ones were the social narrative realism driven ones, and personal politics of the kind that you saw last night was secondary when we were creating *Tooth and Nail*. Last night was sort of peculiar in that sense. It was all about an explosive moment in the history of South Africa where the old ideas about what you could and could not say, or deal with, suddenly went BOOM! And it was like a big explosion in that sense. I'm delighted in that respect, I think that play really represents an explosive

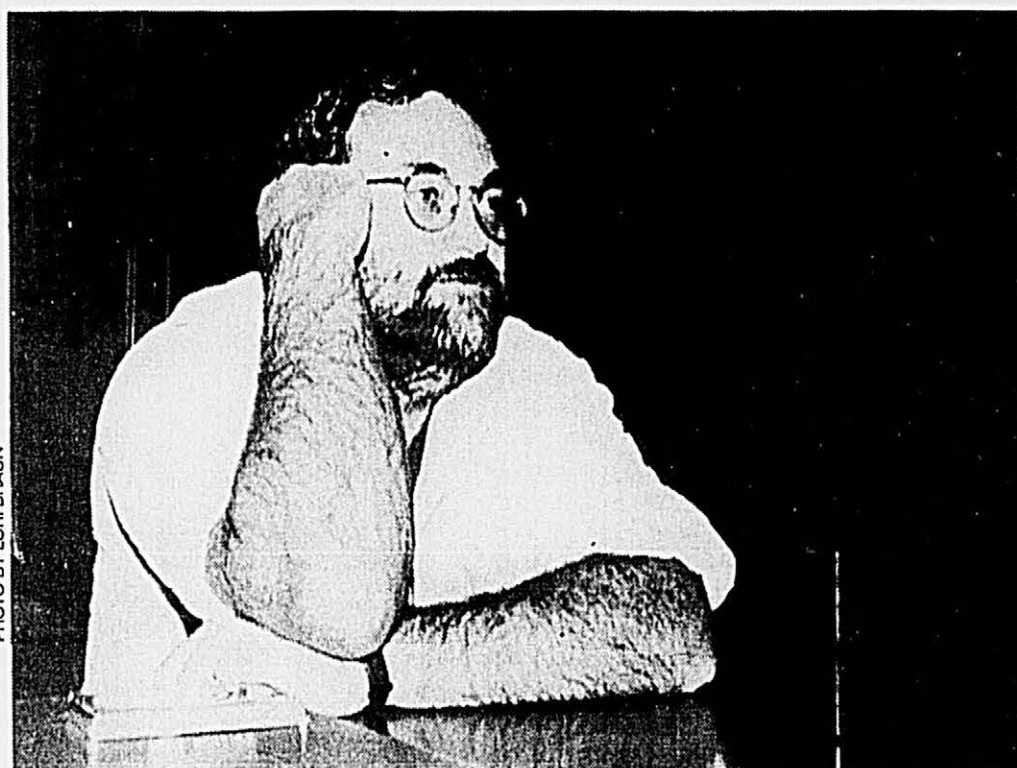
moment in history.

Daily: One of the things that exploded too were previous ways of doing theatre. The whole idea of telling *Tooth and Nail* in fragments, the very disconnected nature of the story, those were all new things. What do you think the advantages and disadvantages are in departing from realism and presenting a play in a fragmentary form?

Purkey: In South Africa, it was a new thing - it's probably a temporary aberration. I'm not sure, but why we needed to present the play in fragments should be explained in literary terms. If narrative exhausts itself... Well see, I'm caught, because I can't deal with social realist plays: can't write them, can't do them. In fact I have started working in film. So on the one hand I can't believe in social realism, or narrative stories on the stage, but on the other hand...

Daily: Why not? Why can't you believe in them?

Purkey: Well, because I think there is something quite peculiar about people trying to be real on stage. Don't you think? When you're competing with television, or film, and the realism that film can muster, people pretending to be walking in the door and saying, "Hello darling I'm home" on stage is very odd for me, at the moment. So that's one side, and on the other side, the stage lends itself to a sort of dance-like physical theatre sort of explosive theatre... that we see on the stage in so many new forms...
continued on page 9



Malcolm Purkey contemplates the future of South African theatre

Purkey: Let me say that I am still trying to assess my responses but, as I walked into the theatre, my leg was shaking. And it continued to shake for at least a third of the way, because the play itself was actually a very hard thing for me to do. It's not a play that I remember with ease. I remember it as being a very hard project, very demanding, very divisive, very dramatic. The text that is published in the new version of the

what was more successful, and less successful about the performance. On the whole I am delighted to be here, I'm deeply impressed, I'm in a kind of awe. It's kind of selfish - I'm looking at this as an exercise for myself, I am looking at a ghost, and asking: is it a nice ghost or a nice ghost? There were moments in last night's performance that I liked a lot. For example, the lost spirits, when they talk about who was chosen to go to the ark and who wasn't, and when they talk about their lives - those sections, which I believe... the cast didn't think were very successful maybe, they were struggling with it, I think that part worked just beautifully. I think that...

there were elements that were new to me there... The sequence that really moved me, was the mother daughter sequence, which... had almost like a Greek tragedy aspect to it... That is valuable and interesting and unusual. Of course, in Johannesburg, it's played by an older black woman, played with traditional qualities, and in the tradition of the witch doctor... that you have to do.. So coming here, where that tradition is not available, other traditions can be tapped into, and that's great.

On South African theatre today:

Audiences are just burnt out. In the 80's, the audiences co-wrote the plays. What I mean by that is that they arrived with a passion to make the play work... Now they don't come... people are settling back into their old complacent views..."

plays, "The Junction" is the nice version - there were two versions, and the second version got better. It's not the kind of play that I'd done before. So I remember it with a very mixed bag of feelings. When I came to McGill to see what could be done, part of me was absolutely curious to see what could be done. The play seemed very opaque to me, when I was doing it.. I was delighted to see a few things: one, that it can work, make sense to an audience, as I saw last night, and I was able to muster a dispassionate view of the text, and

Singing, Dancing, Apartheid

Tooth and Nail tears open South Africa then knits it back together

by Paul Sheridan

I admit I had my doubts about *Tooth and Nail*, the department of English Drama and Theatre's new play. My roommate, who worked on the show's costumes, had told me frightening gossip: the audience would sit on the stage while the cast performed in the seats, there was a big dance number called "Antagonism and Love", the play works in fragments that can be theoretically performed in any order...I had dark visions of a pretentious, incomprehensible mess. Happily, my worries were completely uncalled for. *Tooth and Nail* is both unpretentious and coherent. It's a good play, a fine play. Alright then, it's a great play; I even ended up singing along with "Antagonism and Love."

Tooth and Nail is about life in South Africa in the era just before the end of legal apartheid. The play shows glimpses of the lives of a number of characters: two arrogant yuppies and the voluptuous lounge singer they battle over, an activist and his interpreter, a traditional, spiritual mother and her militant daughter, a troubled photographer and a master and servant singing duo with a complicated relationship. While these characters usually remain in their own groups, nearly all of them interact with each other at some point. Laura Levin, the play's dramaturge and assistant director, told the *Daily* that the play is about personal relationships between different socio-economical groups in South Africa. These relationships, she explained, do not automatically change once the legal framework of apartheid has been erased.

As Debbie Young, the actor who plays the activist Sifiso, points out, "even though apartheid had been legally removed, you cannot change people's minds overnight. You cannot change economics overnight. It's going to take a really long time to change." The current state of race relations in the United States is a clear example of the difficulty involved in healing a racially divided culture. *Tooth and Nail* implicitly attempts to assist the process of racial healing in South Africa.

Innovative Theatrics

As my roommate had warned me, the audience does indeed sit at the back of the play's stage while the actors perform all around them. This unusual



we feel for the characters is a credit to the actors, who admirably carry off a text which is at times awkward and, well, loopy. To get a glimpse of the play's difficulty, here is a sample from the fragment "Dressing Up":

Letitia: Manfred?
Manfred: Yes my little Letitia?
Letitia: When I'm saucy.

Manfred: Yes my naughty little Letitia?

Letitia: And dripping like a moon calf.

Manfred: Yes my wicked Letitia?

Letitia: Against the blood red of the sky.

Manfred: Yes my Letitia?

Letitia: Beat my arse until I die!

Believe it or not, that fragment works beautifully on stage, er, I mean in the seats, wherever it's done. Laura Levin

praised the cast for their heroic work with the script, maintaining that "this is such a difficult text that if you don't have actors who are completely committed to the text, [the play is] just going to fall apart."

Part of their commitment involved learning about the context in which the play was created. The play's dramaturges, Ms. Levin and Philip Greene, lectured the cast and designers on what was going on in South Africa during the late 1980's. This instruction clearly gave the performers confidence in discussing complex, distant issues.

Powerful Performances

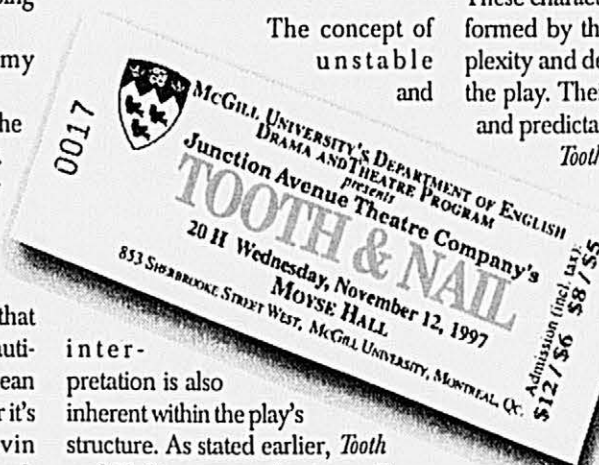
A strong cast is *Tooth and Nail*'s greatest asset. Teddy Nagel and Stanleigh Siobhan Byrne play Madelaine and Angelo, whose master/slave relationship is a musical cross between that of Pozzo and Lucky of Samuel Beckett's *Waiting for Godot* and that of Herman Melville's Benito Cereno and Babo. At one point, Madelaine pulls Angelo with a rope. At another, Angelo literally pulls the strings on Madelaine's wrists as if she were a marionette. One is not certain who is in charge; this ambiguity shows how apartheid creates bizarre, absurd human relationships. The only certainty is that they both sing well. The harmony of their voices creates a dramatic contrast against their discordant struggles to control one another.

Also enjoyable are the rapid fire

speeches of Debbie Young (Sifiso) and Elizabeth Haydn-Jones (the interpreter), who both switch effortlessly from colonial English to native African language and back again. They engagingly tell the history of black South Africans, re-interpret various selections from the Bible and incite the audience to rise up against all forms of oppression and to question all fixed interpretations, whether historical or biblical.

Fragments, Myth and Symbols

The concept of unstable and



interpretation is also inherent within the play's structure. As stated earlier, *Tooth and Nail* is presented not as a linear progression of acts and scenes, but instead as a series of fragments which are not necessarily connected to one another. This chaotic structure is held together through the repetition of certain symbols: water, fire and rope. All of these symbols are presented ambiguously: water both heals and causes

each other to create a new vision of South Africa, one that sees beyond lines of color, race and money.

While the play is very good as a whole, there are some problems with the text of *Tooth and Nail* that damage the production. The most glaring problem is the story line of Busisiwe (played by Tamar Tembeck) and Thandi (Lucinda Davis). Thandi is a school-girl who dreams of fighting with the rebels against oppression. Busisiwe is her old fashioned, religious mother who does not want to lose her to war. These characters, while earnestly performed by the actors, lack the complexity and depth found elsewhere in the play. Their story is simple, linear and predictable. It represents all that

Tooth and Nail, with its unconventional structure and various gray areas, fights against.

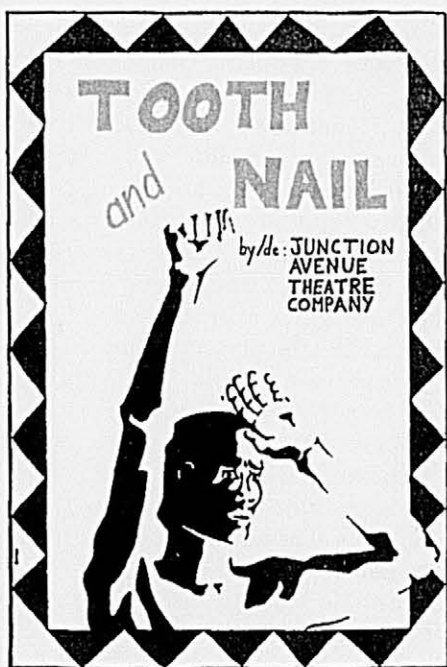
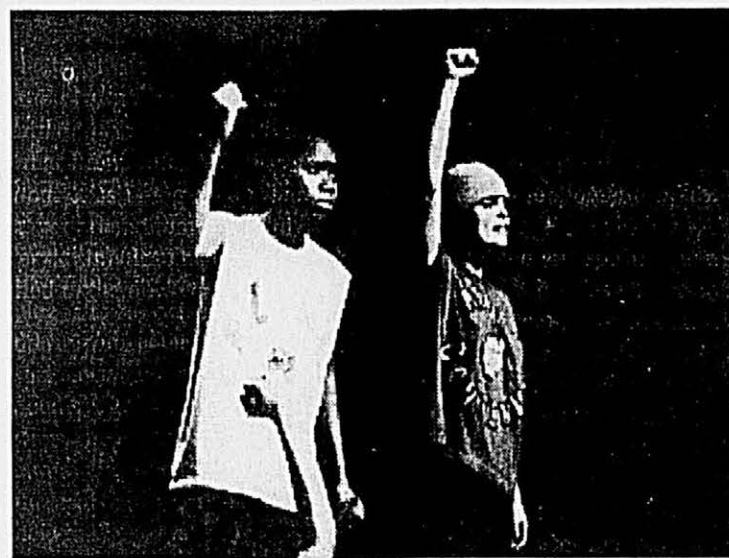
Also problematic is one of Letitia's songs, the one about fragments. Don't get me wrong, Ms. McKinney can sing, but why does she perform the song with an acoustic guitar? The folksy, John Denveresque atmosphere created by the guitar seems inappropriate for Letitia, a sleazy lounge singer. Her other song, "Song of Two Boys and Pleasure", which is sung without

a guitar, comes off much better. Still, what Letitia really needs is a smooth, smoky jazz ensemble. And a cold shower.

But these are small problems. *Tooth and Nail* gives itself many difficult tasks, and succeeds at nearly all of

them: innovative use of space, successful performance of a difficult text and deft treatment of many difficult, interconnected issues, not to mention show stopping dance numbers. *Tooth and Nail* succeeds as a historical snapshot of a horrifying era and as a work of art. I cast aside my misguided preconceptions of the work and urge you to see it.

Tooth and Nail plays at Moyse Hall at 8pm November 19th-22nd. Regular Tickets \$12, Student & Seniors \$6, Groups \$8/\$5. For Reservations call 398-6070.



that this is a play and to a certain extent an informative session rather than [a strictly realistic drama]. Even so, this "Brechtian" effect does not create ironic distance between the actors and the audience; we care intimately about the characters and sympathize with their actions.

The sympathy and affection that

SSMU Pushes for Greater Student Representation on Board of Governors

Four voting members not enough, say students

by Laurel Nast

In an attempt to gain a greater voice, McGill's undergraduate Student Society is rallying for increased student representation on the school's Board of Governors (BoG).

SSMU President Tara Newell who sits on the BoG as a non-voting member claims that the BoG lacks meaningful debate and sufficient student input regarding its decisions. The BoG oversees a \$500 million budget and makes all major financial decisions regarding the university.

Newell describes the Board as a "rubber-stamp" of proposals made by the BoG committees. "Usually there is very little questioning of committee reports," she says. "There has never, that I can remember during my time on the Board, been a debate between Board members."

Newell contends that more students should sit on BoG committees so that they could become

more involved in the formation of university policy.

Greater student representation has been a major objective in Newell's presidency. In order to achieve greater student representation, she says "[the SSMU] is fighting for a [student] seat on the Nominating Committee. Once that is created, we will discuss what we want [in terms of more student seats on other BoG committees]."

Currently, there are four elected student members with voting rights on the BoG, one each from; the SSMU, the Post Graduate Students' Society, the McDonald Campus Students' Society, and the McGill Association for Continuing Education Students, respectively. These student seats were created in 1969.

Student members sit on five of the twelve BoG committees, including Buildings and Property, Fund Council, External Communications, the Committee on Com-

plaints Regarding Sexual Harassment, and the Executive Committee.

Newell contends that most meaningful debate takes place on the twelve BoG committees, which create initiatives and then report to the BoG as a whole for voting. "If students are not on those committees," she says, "then [students] are not part of [the decision making] process."

Carrie Goldstein, SSMU Representative on the BoG, is working with Newell to increase the number of student seats. Goldstein confirms that, "unfortunately, due to lack of representation on [BoG] subcommittees which are crucial to students, we don't always have adequate representation to deal with student issues." Goldstein adds that "the BoG is leaning towards a more progressive stance in the inclusion of students in decision-making, but there is certainly a lot more to be done..."

Newell insists that recent government cutbacks to university funding make possible increased student representation on the BoG beneficial for the entire McGill community. "We need to reconceptualize the structure of our decision making bodies," Newell says. "Times have changed. There was a time when students and the administration had nothing in common."

Richard Pound, Chair of the BoG, agrees that the committees do most BoG decision making. "As the Board has gotten bigger," he says, "... by necessity, more and more detail work has to be done by the committees. By the time proposals come to the Board [as a whole], they are pretty rounded out."

Pound says that he values the student presence on the BoG. "Since we have had student members of the Board of Governors, we have been very fortunate," he says. "They have been well informed

and very responsible."

Pound calls the SSMU's push for greater student representation on the BoG "... a pretty reasonable request," and says that it is "... one with which I have considerable sympathy." Whether this sympathetic attitude will translate into more student seats on BoG committees remains to be seen.

Three decades have seen no change in student representation on the BoG, despite what Newell refers to as "consistent attempts" by McGill students' societies over those years. Pound revealingly states that "compared to most other universities, McGill has a large number of student governors."

The SSMU is not the only student organisation fighting for increased student membership on the BoG. The McGill Post Graduate Students' Society is also rallying for increased representation for its members.

Sucking Montrealers dry

Bourque's mega-library scheme in the works

by David Horlock

City Council's recent plans to merge a new central library with the Québec government's Grande Bibliothèque du Québec will create nothing less than a mega library. However, the proposal is not as wonderful as it sounds and has raised serious concerns among Montrealers.

In the first place, this book-worm's dream come true comes with a very large price of \$75 million dollars, causing concern about the affordability of the project.

Although council has not committed any finances to it, this new library would house one million books, plus archives, maps and photos. It would also have 2,000 work places, 500 computer terminals or the Internet and it would be open late, allowing greater accessibility. Some people wonder how council can justify funding such an elaborate network of resources considering all the blows it has dealt Montréal libraries in the past.

"The branch libraries' hours have been cut back and back and

back and funding has been slashed. How can we justify building this new library considering all

the cut backs to our branch libraries?" asks Mile End opposition councilor. Helen Fotopoulous.

There is also a growing concern about how much the new central library would deplete the already meager resources of Montréal's smaller libraries.

"We are looking for guarantees from council that the Central Library won't bleed funds from the branches," states Opposition Councilor Sam Boskey. According to the proposal, Montréal would only pay a part of the new library's estimated \$25 million dollar operating budget.

But because it is this city's Cen-

tral Library which will be amalgamated with Québec's Grande Bibliothèque National, it is speculated that Montrealers will foot an unfair amount of the bill.

"Will Montréal be subsidizing the library for all the other areas that will use it?" asks Boskey, referring to the fact that the library will be used by the many municipalities around the city who might not have to share the bill.

"Montrealers will have to pay twice [for the central library], once as Quebecers and once as Montrealers," says Fotopoulous referring to local as well as provincial taxes that will come out of the pockets of Montrealers.

In the midst of the Québec government's imminent cuts to health care, education and funds for municipalities, opponents of the project feel that money should be directed towards bettering the existing network first before trying to expand.

"We need to invest in books and bytes, not bricks" declares Outremont MNA Pierre-Etienne Laporte.

Boskey recognizes Montréal's keen need for an improved library system, noting that some of the best collections aren't available to the general public, that the current central library doesn't have enough space to shelve all of its collection and that in terms of other Canadian cities, Montréal's library system is far behind.

"Investing more into libraries is a good thing. Québec libraries have been lagging since the beginning of the century, due to the fact that the library culture in Québec got off to a slow start," notes Boskey.

However, Boskey and other critics of the project remain doubtful about whether the benefits of the new library will outweigh the repercussions it will have on the city.

Right now the Québec Government is holding hearings into the project. If hearings go well and Montréal and Québec decide to go ahead with the project, the new library should be constructed by the end of the year 2000.



"Now there is time for the small things, the domestic things, the private things, the marginal things..."

continued from page 6

Purkey: Well, because I think there is something quite peculiar about people trying to be real on stage. Don't you think? When you're competing with television, or film, and the realism that film can muster, people pretending to be walking in the door and saying, "Hello darling I'm home" on stage is very odd for me, at the moment. So that's one side, and on the other side, the stage lends itself to a sort of dance-like physical theatre sort of explosive theatre... that we see on the stage in so many new forms... In theory, I'm drawn to the latter, I love it, I am drawn to it... But I cannot do it. This [*Tooth and Nail*] was an exercise in force.

Daily: Is it alien to you?

Purkey: Actually, yeah, I can't because I'm a nice guy and I like telling stories about human beings about their world; this happens and then this happens. This is one of the things I am struggling with. Does that make sense?

Daily: Yes, totally.

Purkey: But you just don't believe me when I say that you can't do naturalism on the stage, right?

Daily: No, I don't actually.

Purkey: Because you love naturalism, you love Chekov.

Daily: Well, yes I do love Chekov, and what I love more than anything is a narrative. I love a story. I don't think it's boring to love a linear narrative either!

Purkey: No no I don't think it's boring at all - I'm now writing films with linear narratives...

Daily: I think that *Tooth and Nail*, however, was successful in presenting the story in little fragments, I mean how else could you present a play about the end of apartheid? It was a violent and confusing time.

Purkey: Precisely. It was a violent and confusing play... I like narratives, I love Chekov, but try to write one these days! Some forms are temporarily more available than other forms for certain kinds of impulses... This is just my view however, I am not pronouncing it to be true. I don't believe that that's a fair thing to do.

Daily: You mentioned that this imagistic form of theatre is merely a temporary aberration in South African. So that's it forever?

Purkey: No, no no... what's actu-

ally happening in South African is while theatre is temporarily in the dark, and doesn't know which way to go, dance has emerged very strongly... Physical theatre has emerged, but when they try to put words in it, or tell stories with it, it just feels wrong.

Daily: *Tooth and Nail* is a play that argues strongly for the importance of political activism - Saul, the photographer, however, seems torn. He wants to take beautiful photographs, but he also realizes that there is a need for a political commitment in a time like that. Do you think that a play should serve the ends of a political struggle, or do you believe in art just for art's sake, period?

Purkey: I don't believe in art for art's sake. But what I do believe in is that artists have to be challenged to confront the places that they live, and examine the relationship of their minds to those places, in a way that will unleash a kind of engagement that is not necessarily a kind of polemical or political theatre. My position has definitely changed - if you asked me this question in 1986, I would have said that yes of course theatre

Letitia on sex and activism:
"You are angry at the wrong people. Hate him, not me. These activists

have a disease, they think somehow if they seduce a million women this is political power. During the day they meet and fight and talk with other men, at night they hunt for the kill."

had to be engaged in the struggle and I would try to argue that only if it is engaged in the struggle it is effective and valid... Now I just think that, well, God's truth, if they can forgive the killers, which they're doing at the moment, all the killers are getting amnesty, if the ex-militant leaders of the Trade movement are now the captains of industry elevated... if the old Afrikaan nationalists that ran the media and the politics are now big buddies with the African National Congress and they're all plotting their ways of conquering Africa together... If all my friends of twenty five now have big positions in the media

and the government... then the idea that there can be a clear line about what is possible and not possible and what one should do and not do seems bizarre. In a way that is a huge part of the problem [with present day South African theatre]: before apartheid there was a very clear position about the role of art in society, and politics, and it drove work for nearly fifty years. [That kind of theatre] was invented, in the best sense, and now we're left to invent ourselves afresh. And it's taking its time.

Daily: *Tooth and Nail* involves a lot of re-telling of Africa's history. How do you feel about theatre dealing with history and what should its role be in that, especially in conjunction with the idea of social activism?

Purkey: I think that history is fascinating, it's absolutely fascinating, but I really hated history at

Thandi (the young girl who wants to leave her mother and fight for the liberation) seemed really flat and stereotypical - idealistic girl wants to leave family, leaves family, dies. Her story is also very linear... how does her story fit in with the rest of the play?

Purkey: Well, her story is the most narrative part of the story. For me, it's not flat, but I suppose that's because in Johannesburg, and all around you, kids are actually going off and finding themselves tortured to death, or in exile or in the blood and chaos that she talks about, so I suppose that

Saul the photographer on politics and art in Tooth and Nail:

"I want to take pictures only for myself, and I want them to be truly brilliant. Others, who want their brutality hidden, don't want me to take pictures at all. Then I want my pictures to tell the world what they are doing."



Malcolm Purkey and Maggie Gilmour

school. I hate conventional attitudes about history, but if history can teach us something about the processes that give rise to where we are, and throw light on where we are - because I really don't think there is any point to history unless it is about where we are, in the present - if history is about the present, which I think it is, then it is worth it to make history very popular in theatrical terms. That in itself is a powerful act of activism. Especially in a country like South Africa where history is hidden.

Daily: *Tooth and Nail* is a very complex, fragmented play. It was difficult and full of contradictions - Saul the photographer, was torn in a struggle between taking beautiful pictures and his commitment to the political struggle, and Letitia is at times exhausted and at other times turned on by the violence around her. And then the story of

is not too flat for me.

Daily: In the story, it came off as a bit flat.

Purkey: In other words, you're criticizing it?

Daily: Yes, everything else was very ambiguous, but in a good way, in a complicated way.

Purkey: Maybe her story is the strand against which everything is measured... In a way, I think that is... if we had to look at it quite carefully, you may have sort of opened my eyes to something, what is the story really? It is the story of a young girl fighting to get free from her mother and a set of beliefs so she can, wrongly or rightly, embrace a story in a naive way and find herself at the other end of the torture. That's the primary story, and around that is all the chaos that makes that naive... The girl that created the original part was in a way a really

young and militant and working class girl who believed quite solemnly in that story and that it had to be told, and maybe that's the element that you're not mad about - that solemnity...

Daily: You talked in one of your writings about the reaction that South African theatre had in response to the collapse of apartheid - how, in a sense, its central engine disappeared... What was the reaction to the collapse? Did the previously passionate theatre movements just wilt?

Purkey: Yeah, in a sense they did. The first wave of reaction from desperate cynics like myself was - "oh, [theatre] is dead, it's terrible, it's finished." I kept saying that it was over... I have always believed that social crisis gives rise to the best art, and when the crisis is over, so is the artistic period... So that's my thesis. [Others] said, "no that's bullshit, now that apartheid is over, we can write about whatever we want." But theatre is having a really hard time... If the audiences don't come, theatre dries up...

Daily: So what's next?

Purkey: Well, I don't know. I can't do it, others have to do it, the younger, new generation. There are some interesting tendencies emerging, like a one woman show about a Greek South African girl growing up... and a couple of good gay plays. A lot of small scale, subculture work. Because you couldn't... with the political imperative of apartheid, subcultures *did not exist*. There was the big question, and that was it, and if you tried to do, for example, gay politics, forget it, that was it: apartheid. The big stuff only. Now there is time for the small things, the domestic things, the private things, the marginal things...

Daily: You said earlier that you have moved from theatre to film; What kind of themes are you dealing with now in film now?

Purkey: Quite personal, quite lyrical. I'm trying to be provocative to myself and others by doing the exact opposite of what is it people expect me to be doing.

Tooth and Nail is being performed at Moyse Hall this year from November 12-15 & 19-22.

Pressing to move forward

Indian activist Pal addresses political journalism

by Louise Morgan

Indian social and political activist and campaigner for women's rights, Prakashvati Pal, addressed political journalism in pre- and post-independence India in a lecture at Concordia's Loneragan College held last November 6th. This was one of a series of talks in her lecture tour to commemorate the 50th anniversary of India's independence from 200 years of British Rule.

She spoke of the role of Hindi journalism and of her own remarkable experience in her country's fight for freedom.

As a weapon against oppression during India's struggle for independence, activist journalism informed and allowed readers to make their own decisions about the future of their country. During the First World War, a "news-paper-minded public" grew out of the headlines of various British defeats, eradicating Indians' view of their British rulers as unconquerable. Meanwhile, the growth of Hindi journalism in general was boosted by Gandhi's use of Hindi, the language of the masses, in his non-violent independence movement.

"The movement helped the press and the press helped the movement," Pal remarked in an interview with the Daily last week. Greater access to Western languages and newspapers, and especially news of the success of the Russian Revolution heavily influenced political journalism and the movement in India at the time.

Pal's contribution to political journalism was in publishing with her husband, a Hindi political monthly, *Viplava*, or Revolution, which became immensely popular as a forum for discussion relating to India's future. The magazine was a

pioneer in political journalism, both in terms of style and content, informing with strong language on subjects that, because of their anti-establishment stance, "nobody else would touch."

In 1939, the British government imposed stricter press censorship because "during this time, the government was nervous about the increasing power and influence of the press," said Pal.



Indian social and political activist Prakashvati Pal

She and her husband were repeatedly harassed when their magazine office was raided by police seeking outrageous fines. "People were mainly with us," Pal said about *Viplava*, explaining that they

were frequently informed of the searches. The Indian police officers who conducted the raids were often sympathetic to their cause, apologizing later to the victims, and explaining that they were fearful for their jobs.

Despite the British government's order to shut down the magazine, publication was resumed under another name.

Besides playing a pivotal role in political journalism Pal was also an instrumental force in the armed struggle for independence.

Sixty-seven years ago, at age 17, she left home to join the HSRA (Hindustan Socialist Republican Army), an underground revolutionary group whose militaristic tactics took a divergent approach from Gandhi's peaceful Congress Movement.

Pal was chosen to become commander of the HSRA in the late 1920s and in 1930, she managed the

HSRA's Delhi Bomb Factory, for which she was arrested in 1934 and later released. Four years later, she married an HSRA colleague inside the prison in which he was being held, and theirs became the only marriage ever to take place in an Indian prison.

"While in prison, [my husband] had also decided to achieve by writing what he had tried in earlier years by wielding a gun—freedom for our country and a better life for our countrymen," recalled Pal. "For us, journalism became the second front in the struggle to free India."

It was in 1938, after her husband's release, that the couple founded and published *Viplava*.

Her leaving home unmarried was considered inappropriate as it went against Hindu tradition, causing shame to her family and to herself. As a female member of the HSRA, she endured harsher abuse at the hands of government officials than the other male members.

She put herself at the mercy of social ridicule and scorn by traveling alone to promote her publication, in a time and culture where women simply were not seen outside out of the company of a man.

At the same time the independence movement had an impact on women's rights because it created solidarity among Indian men and women in their fight. "The literate women took part, all ages of women from all walks of life," said Pal.

Though mostly in peaceful protest, women grew more confident that they could participate and effect change.

Today, after much progress, Mrs. Pal feels that "the press in India has learned well the language of protest... but unfortunately has not yet learned the language of building and fostering faith in society, of providing a sense of legitimacy of government." Pal believes that India can look to Canadian, American, and European journalism for direction in providing what is missing: the incorporation of social, ethical, and human aspects of political coverage.

national news briefs

Queer issues too controversial for UVic student newsletter

Source: *The Martlet*

VICTORIA (CUP) — A student's experiences as a gay teacher have proved too touchy a subject for a University of Victoria student newsletter. The Education Students Association recently denied UVic undergraduate student Duane Lecky, a high school teacher on leave, the opportunity to write articles about his experiences as a gay teacher on the grounds that they would be controversial.

Last month, Lecky sent an e-mail to the association, proposing to write about being a gay teacher and about gay, lesbian and bisexual students and student associations.

Lecky says the first reply he received from the association was ambiguous. When he asked for clarification, he received a reply that stated the newsletter was not a "medium for controversial issues."

"They said to me quite clearly they didn't want to receive anything on gay and lesbian issues," Lecky said. "I think it's really short-sighted and foolish. The people who have refused to deal with these issues are the people who are going to be teaching in a few years."

-Kirsten Rodenhizer

Bank expert says people pay more interest than they should on loans, including students

Source: *The Manitoban*

WINNIPEG (CUP) According to banking expert Kemi Aasland, Canadians are paying more interest on their loans and mortgages than they should be because of the way major banking institutions in this country are interpreting an important provision of the Canadian Interest Act. Section six in the act stipulates that banks must state the annual rate of interest in agreements with their borrowers, or else the interest payable is automatically set at a low level — between zero and five per cent.

It is common bank practice to break up those rates and apply them a number of times over the course of the year. In this way, the interest compounds on itself and borrowers pay a somewhat higher rate than they originally agreed to.

Nothing has been done in the Canadian courts to rectify the situation. The provinces are currently pursuing a initiative to "harmonize disclosure rules in Canada", however, it has nothing to do with reconciling actual rates of interest on loans with perceived rates.

Jennifer Storey, deputy chair of the Canadian Federation of Students, is very concerned, believing that the Canadian Interest Act "...is being written for the corporate sector [and] it is oriented more towards profits than it is towards people."

-Julian Scott

U of O signs controversial research contract with Nike

Source: *The Fulcrum*

OTTAWA (CUP) — U of O researchers from the School of Human Kinetics and the Faculty of Health Sciences have accepted a \$600,000 agreement to conduct research on ice skates for Nike.

Human rights groups, however, have expressed concern about poor working conditions and low pay in Nike's overseas factories.

It is reported that in some countries, workers at Nike subcontractor factories are paid as little as 25 cents a day and face physical and sexual abuse.

Sandrine Oka, resource co-ordinator with U of O's Ontario Public Interest Research Group, says the university's decision is unacceptable. She adds that government cutbacks have forced universities to pursue private funding from corporations and disregard the ethics of the companies in the process. Other Canadian universities have also signed research deals with Nike.

Last April, the Canadian hockey equipment manufacturer Bauer, purchased by Nike in 1994, announced that it was closing its plant in Cambridge, Ontario, according to This Magazine. Four hundred jobs will be lost.

On Oct. 18, a worldwide protest targeted Nike's use of low wage labour and the poor working condition in its subcontractor factories.

-Chris Bodnar

events

Monday, November 17

"Devil Made me do it: Satan in Judaism" Lecture by Professor Lawrence Kaplan, Jewish Studies Dept. Hillel House (3460 Stanley St.) 15h. Info: Luni 845 9171.

LBGTM coordinating meeting. Shatner 429. 12h30.

Wednesday, November 19

LBGTM Bisexual Group meeting. Women's Union. Shatner 423. 17h30.

Thursday, November 20

LBGTM Womyn's Group meeting. Women's Union. Shatner 423.

Friday, November 21

LBGTM Coming Out Group meeting. UTC basement (3521 University, corner Milton). 17h30.

LBGTM's Men's Discussion Group. UTC basement. 19h.

Saturday, November 22

Wheelchair Basketball Tournament. Concordia University Loyola gymnasium (7141 Sherbrooke St. W) 17h-23h. \$10 reg-

istration fee. (6-8 persons per team) Info: Joel 481 7404.

BEYOND

Wednesday, November 26

"Judaism and Christianity: A very personal view" Lecture by Professor Yehudi Lindeman, English Dept. Hillel House (3460 Stanley St.) 15h30. Info: 845 9171.

Queer Studies Potluck Series Project of LBGTM. 19h30. Info: 398 6822.

TEACHERS TRYING TO AVOID PRIVATIZATION OF EDUCATION

• CONTINUED FROM PAGE 1

fight against Bill 160. Demonstrators were joined by those taking a lunch break from the Challenging Corporate Rule teach-in, a one-day workshop that couldn't have been more relevant to the current education crisis in Ontario, say organizers.

"Teachers understand that if you withdraw finances from public education, by default you move into a private system," Buzz Hargrove, president of the Canadian Auto Workers, told the teach-in participants before heading off to the teachers' rally.

The idea of a corporate agenda driving Bill 160 and the accompanying cut to education funding surfaced sporadically during the two week strike.

"You chop everybody down to size," Rob Ruffo, a high school teacher in Toronto said on the picket line. "You break down public education and create a power vacuum," he said, adding that the corporation will be right there to step in.

"Is there going to be an IBM school or Royal Bank high school?" he asked. "I don't think we'll be able

to recognize education in three or four years."

He says Ontario will most likely introduce charter schools and a voucher system similar to what was introduced in Alberta after public funding was clawed back in the early years of the Ralph Klein regime.

The debate moved from the picket line to the classroom as representatives from the elementary, secondary and post-secondary system came together at the teach-in.

Members of the Ontario Secondary School Teachers' Federation, the Canadian Teachers' Federation and the Canadian Federation of Students were joined by education

leaders from Mexico and India. They all used the underlying principles of Bill 160 to comment on the corporate assault particular to their sector of education.

"Education is always inextricably political," Heather-Jane Robertson, president of the Canadian Teachers' Federation and co-author of *Class Warfare: The Corporate Assault on*

Canadian Schools, said.

Referring to Bill 160 as an obvious power grab by a provincial government serving as a proxy for the corporate elite, Robertson said the current battle is a power struggle over who gets to define official knowledge.

"They need to dis-inter-mediate teachers, i.e. get rid of the middle," she said. "It is about to happen to teachers because they are going to get in the way of official knowledge."

Robertson added that corporations want control over schools to secure revenue and serve their interests in producing flexible employees willing to cope with the future, rather than shaping active citizens wanting to create the future.

Bill Kennedy, a striking teacher and member of the Ontario Secondary School Teachers Federation, offered the most obvious connection between Bill 160 and Ontario premier Mike Harris' corporate friends.

Analyzing the Learning Partnership's membership, a coalition of private sector bureaucrats formed in 1992 to bring business and schools

closer together, Kennedy singled out certain members' history of dismantling public education in other areas.

Learning Partnership member KPMG, for example, was key in contracting out the entire public education system in Hartford, Connecticut, and part of Baltimore's move to the private firm Education Alternatives Inc.

Harris also recruited Learning Partnership member Ernst and Young to redraw school boards and redefine the classroom so that physical education and music teachers, and teacher-librarians, no longer had to be certified, explained Kennedy.

"This bill could have been drafted by these guys," he concluded.

Though they have returned to the classroom, Ontario's 126,000 striking teachers have vowed to continue the fight against Bill 160. An awareness campaign has been launched, and there is also talk of a constitutional challenge to the law if it gets passed later this year, as is expected.

Source: *The Varsity*

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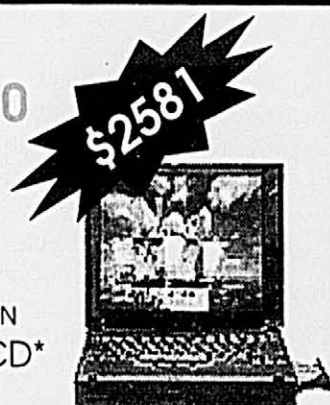
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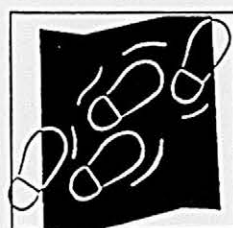
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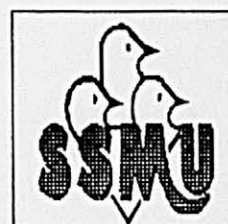
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For more information please call 398-2498 or 398-6798.

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Here is a list of some of the issues to be addressed:

1. Residence Security
2. Landlord/Tenants Communication
3. McGill Security
4. Information and Communication
(between the community and those responsible for safety within the community)
5. Methods to increase the 24-hour use of campus
6. Evaluating the Use of Blue Light Phones/Pay Phones
7. A "Camera Bench" / Safety Spots on Campus
8. Ghetto Traffic

The Election of Directors to the Daily Publications Society 1998-99 Board of Directors

will take place at the Annual General Meeting (AGM) Tuesday December 2, 1997

Nominations invited from students from all faculties.
Six board members will be elected; max 3 per faculty.

Nominations close November 25

Nomination Kits will be available at The McGill Daily offices room B07 and B03 to November 25

Candidates will be announced between November 25 and December 2

For further information, kindly contact

Suzanne Williams Chief Returning Officer (CRO)
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